

CATALOGUE OF AN EXHIBITION

EAUX-FORTES

SUR

PARIS

DEL

C. MERYON.



FREDERICK KEPPEL & CO.



• 1911 •

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CATALOGUE OF
AN EXHIBITION OF
ETCHINGS OF PARIS

BY

Charles MERYON

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NEW YORK

MARCH 2 TO MARCH 31, 1911.

According to Merz the answer when he
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the victim of perfect and understanding
Merz has a chief object and well defined
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more than willing to look after the comfort and
wishes the Merz according to the latter was
perfect book. Merz's father and later his
that true friendship which speaks more for
with respect to him was his friend who
praised his work and valued it at the time
his work and marked his achievement. The
revelation. The basis of the work is a
revelation and it is the essence of the
the human while studying nature and
in the struggle in which he is engaged and
and show the spiritual imagination to be wanted
thing," he writes from Germany. "The work
happy action." "These things are the foundation
with a lot of my material. I am to the
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“UNDOUBTEDLY one of the greatest artists on copper that the world has produced”—thus does Seymour Haden, master technician, keen analyst, and sympathetic critic of etching, in his characteristically emphatic manner, indicate Meryon's place in the history of the art they both loved, and in which, in their several ways, both have left imperishable masterpieces.

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What little there is to be known of Meryon's biography has been often told and is easily accessible. Baudelaire in Meryon's lifetime was one of his staunchest admirers and most steadfast champions, as was also that most discerning and broad-minded critic Théophile Gautier; Philippe Burty wrote eloquently for a public which would neither see nor understand; in rolling periods Victor Hugo proclaimed Meryon a master (though characteristically Victor Hugo ended where he began—in words; he does not appear to have been of any material assistance to the unhappy artist). “These etchings are magnificent things,” he writes from Guernsey; “we must not allow this splendid imagination to be worsted in the struggle in which he is engaged with the Infinite, while studying nature or Paris. Strengthen him by all the encouragements possible. The breath of the universe is around his work, and makes his etchings more than pictures. They are visions.” Meryon's fellow-artists, Flameng and Bracquemond, appreciated his work and valued it at its true worth. Seymour Haden was his friend with that true friendship which speaks from the pocket-book; Meryon's father, and later his cousin Dr. Meryon, according to the latter, were more than willing to look after the comforts and interests of the artist, and did not fail to supply such few wants as he could be brought to confess; with such friends, with the appreciation of the finest minds of his time and city, why should Meryon have died, melancholy-mad, self-starved, the victim of neglect and misunderstanding? The answer is to be found in the man himself. According to Meryon the moment when he

learned of his birth marked the commencement of his unreason, but surely this is the delusion, conceived later in life, of a brain-sick man. Nervous and excitable as a child, morbidly conscious of the slightest slur, suspicious, even of his best friends, Meryon was drawn, as in an irresistible concentric circle, more and more within himself—and his superb “Eaux-fortes-sur-Paris” are the fruit. Poor mad Meryon! Surely “art for art’s sake” can count no more whole-souled votary.

Meryon’s art is founded on suffering, sympathy with a bygone time, and in a sense on that nostalgia which is so peculiarly the inheritance of the French. Meryon always said that his mother was of Spanish origin—though her name, Narcisse Chaspoux, is French. His father, Charles Lewis Meryon, of Rye, Sussex, was the descendant of an old French family, originally of Huguenot extraction. In a sense exiles, both, from the lands of their forefathers. Meryon, child of Paris, returning to his native land from his seven-year cruise, finds his mother dead; injustice, or what he construed as such, in the Ministry of the Marine, with the slenderest of technical accomplishment as an artist, suffering from Daltonism (that peculiar disease of the eyes in which one color is mistaken for another), and naturally meeting with little or no encouragement as a painter, turned his attention to etching, and studied the processes in the atelier of M. Eugène Bléry. Two years of preparation, 1849 and 1850, and he is master of his medium and ready to enter into his artistic inheritance. Between 1851 and 1854 appear the immortal etchings upon which his fame rests—the “Eaux-fortes-sur-Paris”—Paris of an earlier time, old Paris, Paris of King Louis XI—that is his city. Did he not explain in a torrent of words to M. de Arnauld and to M. de Montaignon, at the Louvre, how he had lived with these people, knew all they said, all they did, entered into their hatreds, their friendships, every detail of their lives? And this city, loved as a mistress has rarely been loved, is passing,

ruthlessly destroyed in the march of "progress" by the hand of Baron Haussmann, acting under the orders of Napoleon III. The pity of it! The loss of his mother,—she who, according to Philippe Burty, "intelligent and gentle, had bestowed upon her son the most ardent affection and watched over his early education with unceasing care,"—to one so sensitive, so greatly in need of, though so little able to win, affection, as Meryon, must have been a bitter loss; but Paris transformed, desecrated, demolished daily before his eyes—that was a protracted and daily recurring martyrdom. What an artistic treasure might have been preserved for us, and for all succeeding generations, if his contemporaries, those in authority, had commissioned him to do fully that which, almost furtively, he did amid poverty, discouragement, and neglect! Yet, who knows? The precious plates which he wrought are instinct with a quality which official recognition might have impaired or entirely killed. That self-revelation which comes only of the intimacy of two kindred spirits (Paris and Meryon), unshared with and unknown to the outside world, that is the key-note of Meryon's art. Acutely sensitive, shrinking equally from criticism and from praise, how could Meryon have taken the "general public" into his confidence, explained his dreams, his visions, his love for all that Paris meant to him? The very intensity of his feelings precluded his sharing them with others, save in some happier moment such as is recorded by M. Jules Andrieu—who was introduced to him in the winter of 1860–1861, seven years after *Le Stryge* had been etched. M. Andrieu relates how Meryon, taking up an early impression of *Le Stryge*, said: "You cannot tell me why my comrades, who know their work better than I do, fail with the tower of St. Jacques. It is because the modern square is the principal thing for them, and the mediæval tower an accident. But if they saw, as I see, an enemy behind each battlement and weapons through each loophole; if they expected, as I do, to have the boiling oil and the molten lead

poured down upon them, they would do far finer things than I can do. For often I have to patch my plates so much that I ought indeed to be a tinker. My comrades," added he,—striking a proof of his *Stryge*—"are sensible fellows. They are never haunted by this monster." "What monster?" asked M. Andrieu, but seeing Meryon's reproachful look he corrected himself and inquired, "What does this monster mean?" "The monster is mine and that of the men who built the tower of St. Jacques. He means stupidity, cruelty, lust, hypocrisy—they have all met in that one beast."

Here is the true Meryon—mad, if we choose so to call him, mad as William Blake was mad, as poets in earlier ages were accounted mad, but with the divine fire of which Giordano Bruno, the friend of Sir Philip Sidney, treats in his book *Gli Eroi Furori*, from an excess of inspiration which his frail body could not control. But mad or sane, he remains, in the words of Philip Gilbert Hamerton, "one of the greatest and most original artists who have appeared in Europe; he is one of the Immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever."

His method, which, as Seymour Haden so tersely puts it, ranks Meryon "neither an etcher nor engraver *pur et simple*," was all his own. Many penciled studies, built, rather than drawn, from the bottom upward, in hard pencil, more in the manner of the burin engraver than with the freedom to which later work by other hands has accustomed us, were combined in one harmonious whole; and so combined as to be perfectly satisfying as compositions, even though, as in the case of *Le Petit Pont*, two viewpoints were combined in the one plate. Nothing could be more personal than Meryon's etched line—nervous, sensitive, yet absolutely controlled; not a touch too many, not a line which could be spared. Strange contrast between the keen eye which could see, the steady hand which could record, and the restless soul which spoke a language so seemingly alien to itself! All great art is a mys-

tery; we can comment on the result, we can speculate on causes which may have contributed to its production, but the inner and sacred fire is still sacred and unseen. So it was with Mer-
ryon. *When* he did his work we know, *how* he did it, so far as method is concerned, we also know, but by what strange chance a spirit of the fifteenth century came to inhabit the frail body of this artist of the mid-nineteenth century who can say? All we can do is, according to our ability, to honor and value his work, and endeavor to understand his message.

FITZROY CARRINGTON.

CATALOGUE

1 *Eaux-fortes-sur-Paris.* (Wedmore No. 1)

"The cover for the Paris Set. It bears the title on a representation of a slab of stone, which is doubtless symbolical of the building of Old Paris. And it is here by a happy coincidence at the head of a work which the artist himself has built rather than drawn."

Frederick Wedmore, *Meryon and Meryon's Paris*, p. 41.

2 *Old Gate of the Palace of Justice.* (Wedmore No. 3)

3 *Arms of the City of Paris.* (Wedmore No. 5)

Impression on warm-toned, yellow, Japanese paper.

4 *Le Stryge.* (Wedmore No. 7)

First state of four, before the verses were erased.
On *papier verdâtre*.

"—above these scenes, these and many others so depicted, there broods with satisfaction Meryon's *Stryge*—the horned and winged demon, an incarnation of all evil and disastrous things, which the Gothic imagination set among the carved stones of Notre Dame, and which the genius of Meryon understood and interpreted, as it looked down from its lonely heights upon the life of the city. Here and elsewhere Meryon recorded strange things, terrible things, beautiful things, but never his sense of this or that object—building, church, or bridge—for its own sake alone. He recorded in them his imagination of Paris—his sense of various fortunes and many lives. He did this with the truth of fact, and the truth of poetic fiction."

Frederick Wedmore,

Meryon and Meryon's Paris, pp. 27–28.

5 *The Same.*

Impression of the second state of four, on thin, old Dutch paper. From the De Salicis collection. In this impression the verses have been erased from the plate and have been copied in pencil on the lower margin.

"In the winter of 1861–62," says Monsieur Andrieu, "Madame Max Valrey introduced me to Meryon. Taking up the etching, which did not then bear the name of *Le Stryge*, Meryon said to me, 'You can't tell why my comrades, who know their work better than I do, fall with the Tower of St. Jacques? It is because the modern

square is the principal thing for them and the Middle Age tower an accident. But if they saw, as I see, an enemy behind each battlement and arms through each loophole; if they expected, as I do, to have the boiling oil and the molten lead poured down on them, they would do far finer things than I can do. For often I have to patch my plate so much that I ought indeed to be a tinker. My comrades,' added he,—striking the *Stryge*,—'my comrades are sensible fellows. They are never haunted by this monster.' 'What monster?' I asked, and seeing a reproachful look, I corrected myself, 'Or rather, what does this monster mean?' 'The monster is mine and that of the men who built the Tower of St. Jacques. He means stupidity, cruelty, lust, hypocrisy—they have all met in that one beast.' "

Frederick Wedmore, *Meryon and Meryon's Paris*, p. 45.

6 Le Petit Pont.

(Wedmore No. 8)

First state of five, before the initials "C M" in the upper right-hand corner. Meryon has signed this impression in pencil, a thing he scarcely ever did. The proof is printed on thin, Chinese paper and comes from the Tracy Dows collection.

"These last two above all" (the *Rue Pirouette* and the *Rue des Chantres*) "are still beautiful plates, but they are far from having, whatever may be claimed for them, the splendid austerity, the admirable balance, of the *Petit Pont*, the *Morgue*, the *Galerie de Notre Dame*, or the *Abside*."

Loys Delteil, *Charles Meryon*.

7 The Same.

Impression of the second state of five, printed on *papier verdâtre*. This impression is still on Meryon's original mount; it was exhibited at the Salon in 1850, and comes from the Denon collection, and also bears the seal of the *Ministère de l'Intérieur*.

"Meryon's skies were not the skies of open country; no vast spaces of unbroken air, of light uncrossed by shadows, but mostly fragments of sky seen from between towering street-lines—the gray, obscured, and lower sky of cities; now and again, as in the *Abside*, larger tracts, here charged with brooding clouds, with birds flying low—the 'solemn admonishing skies' of a mind constant to its own imaginations."

Wedmore, *Meryon and Meryon's Paris*, p. 30.

8 The Same.

Impression, also in the second state of five, on yellowish, Japanese paper.

9 The Same.

Impression in the same state as the preceding, on warm-toned, brownish, Japan paper.

"In his etchings of Paris the very stones seemed to breathe. 'Paris is not a town,' said D'Herisson, years ago. 'It is a living being, with moments of fury, folly, stupidity, enthusiasm, honesty, purity.' "

Hugh Stokes, *Charles Meryon*, p. 23.

10 The Same.

Impression in the same state on fine old *verger* paper. This impression was shown in the Dowdeswell exhibition of Meryon's works, the first important exhibition ever held. It also comes from the Theobald collection.

11 L'Arche du Pont Notre Dame. (Wedmore No. 9)

First state of three, on *papier verdâtre*.

"Under the arch of *Le Pont Notre Dame*, a woman's figure, standing, brooding nobly, is set well against the weird activity of the lithe figure slung in the rope."

Wedmore, *Meryon and Meryon's Paris*, p. 31.

12 The Same.

Another impression in the first state, on *papier verdâtre*. This proof comes from the collection of Sir Seymour Haden, who has written his initials on the margin.

13 The Same.

Another impression in the first state, on *papier verdâtre*. Some of the *papier verdâtre*, like the sheet of paper upon which this impression is printed, was of a distinctly bluish cast.

"But indeed his distant skies are often of marvelous poetry, and the atmosphere between us and those furthest skies is of singular fidelity."

Wedmore, *Meryon and Meryon's Paris*, p. 31.

14 The Same.

Impression of the first state, on gray India paper.

15 The Same.

Impression on white *verger* paper.

16 The Same.

Impression of the first state, on *verger* paper. The paper on which this impression is printed is of a slightly greenish color, but does not seem to be the regular *papier verdâtre*. This proof was exhibited in the Dowdeswell exhibition; it was signed by Delâtre and comes from the Theobald collection.

17 La Galerie de Notre Dame. (Wedmore No. 10)

First state of three, on *papier verdâtre*. This impression is still on Meryon's original mount, upon which Monsieur Delteil, the author of the catalogue of Meryon's works, has written:

"Épreuve superbe, d'un des plus belles estampes qui soient.—Loys Delteil."

"His finest work, for quality of reflected light, is the *Galerie de Notre Dame*."

Philippe Burty, *Charles Meryon*, p. 12.

"These last two above all" (the *Rue Pirouette* and the *Rue des Chantres*) "are still beautiful plates, but they are far from having, whatever may be claimed for them, the splendid austerity, the admirable balance, of the *Petit Pont*, the *Morgue*, the *Galerie de Notre Dame*, or the *Abside*."

Loys Delteil, *Charles Meryon*.

18 The Same.

Impression of the first state, on old *verger* paper.

"Art for him was a fetish, an idol one was not to touch. There were no artists; art was too difficult. He himself was of no account. You could not tell him that his work was good, or that he had talent; it was not possible to praise him in his presence. To do so was to make yourself his enemy.

"One might aspire toward art and desire it. But that was all!"

Extract from a letter of Dr. Gachet.

19 The Same.

Impression in the same state as the preceding, in brownish ink on warm-toned Whatman paper.

20 La Rue des Mauvais Garçons. (Wedmore No. 11)

Second state, printed on *verger* paper.

"The one lyric note of the *Rue des Mauvais Garçons*, for instance, is in its own way as complete a thing as is the magnificent epic of *Abside* or *Morgue*."

Frederick Wedmore, *Fine Prints*, p. 72.

"The *Rue des Mauvais Garçons*, with its gaunt house lines, its barred windows, its darkly shadowed portal, and deserted ways—its narrow pavement, along which two lonely figures hurry, and 'gather garments round them, pass, nor pry'—has its companion in the *Morgue*. . . ."

Frederick Wedmore, *Meryon and Meryon's Paris*, p. 26.

The verses at the top of the plate may be translated as follows:

"What mortal inhabits this dismal abode? Who is it that lurks there in night and in darkness? Is it a virtuous one, poor and uncomplaining; or crime—would you say? Some vicious soul? Ah! truly, I don't know; if you wish to find out, inquisitive one, go seek. You still have time to do it."

21 La Tour de l'Horloge. (Wedmore No. 12)

First state of four, on *papier verdâtre*. From the Sir John Day and Wilson collections.

"*La Tour de l'Horloge*, a magnificent piece of drawing, was perfect as a composition until he broke it up with long shafts of streaming light." (These beams first appeared in the third state.)

Hugh Stokes, *Charles Meryon*, p. 23.

22 The Same.

Another impression also in the first state, on *papier verdâtre*, from the Philippe Burty, Dowdeswell, and Ellingwood collections.

"But the beginning and the end of his art, so far as the world can be asked to be seriously concerned with it, lay in the imaginative record, now faithfully simple, now transfigured and nobly visionary, of the city which requited him but ill for his devotion to its most poetic and its most prosaic features."

Frederick Wedmore, *Fine Prints*, pp. 70-71.

23 The Same.

Another impression also in the first state, on *papier verdâtre*, from the Denon collection and bearing the seal of the *Ministère de l'Intérieur*. Mounted on Meryon's original mounting board.

24 The Same.

Another impression of the first state, on warm-toned, brownish, Japan paper.

25 The Same.

Impression of the first state, in black ink, on white *verger* paper. From the collection of Miss Mary J. Morgan.

26 The Same.

Impression in the first state, on gray India paper. This is a superb proof and gives the plate a wonderful effect of atmosphere.

27 Tourelle, Rue de la Tixeranderie. (Wedmore No. 13)

First state of two, on *papier verdâtre*.

"Lastly, the figures of Meryon. Here, as nowhere else, reality and fantasy were allowed to join. . . . But they are always interesting, fascinating, and alive, always in strange accord with the dominant note of the subject, whether they are found in grace of quietness or energy of action. Thus the tall and tranquil elegance of the standing figure in the *Abside*, almost sculptural in the simplicity of its grace, like that of the figure leaning against the doorway in the *Rue de la Tixeranderie*, fits the sentiment no less than it suits the composition, and is Meryon's and no other's."

Frederick Wedmore, *Meryon and Meryon's Paris*, p. 31.

28 The Same.

Impression of the first state, on gray India paper.

"Considered psychologically, the work of Meryon is highly curious. It is thoughtful, reflective, intensely personal, and full of strange hints of a passionate fantasy, secret and subdued."

P. G. Hamerton, *Etching and Etchers*, p. 172.

29 The Same.

A second impression in the same state and also on gray India paper. It is very unusual to have two impressions on this paper, as Meryon used it but seldom, although it gave some of the finest impressions which his plates yielded.

30 The Same.

Impression in brownish ink, on warm-toned Whatman paper.

31 St. Etienne-du-Mont.

(Wedmore No. 14)

First state of five, on *papier verdâtre*. This impression was exhibited at the Paris Salon in 1852. Meryon has written on the corner of the mount, "Bien bordé." It also comes from the Dowdeswell exhibition.

"The *St. Etienne-du-Mont* is one of those etchings which possess the abiding charm of perfect things. In it a subject entirely beautiful and dignified is treated with force and with refinement of spirit, and with faultless exactitude of hand. It shows—nothing can better show—the characteristic of Meryon, the union of the courage of realism and the sentiment of poetry."

Frederick Wedmore, *Fine Prints*, p. 76.

32 La Pompe Notre Dame.

(Wedmore No. 15)

Very early trial proof, before the first state. The water extends down to the lower edge of the plate and the net which the men in the boat are just raising is without any shading.

From the Ellingwood collection.

"But he had not only the sense of the picturesque and the characteristic; he had the sense of construction. Take the *Pompe*—the engine-house by the river—and its scaffolding, beam crossed by beam. Here his pleasure in constructive work, however humble, is shown by his close and careful following of the woodwork to its darkest and furthest recesses. His fame would be assured if it rested only on the rendering of the labour of men's hands, from the fretted roof of the cathedral and its stately towers to the intricate timbers of the engine-house."

Frederick Wedmore, *Meryon and Meryon's Paris*, p. 28.

33 The Same.

The first state, of four, on *papier verdâtre*. From the Jules Gerbeau collection. Monsieur Delteil, the author of the catalogue on Meryon, has written upon the mount, "*superbe épreuve, très-chaude de ton.—Loys Delteil.*"

34 The Same.

Another impression of the first state of four, on *papier verdâtre*. This impression bears the seal of the *Ministère de l'Intérieur* and is still attached to Meryon's original mount.

35 The Same.

Another impression, also on *papier verdâtre*. It was evidently a proof which Meryon himself selected for exhibition purposes, for he has written on the margin, "*Pompe N. D.*," and at the lower left-hand corner, "*très belle épreuve.*"

36 The Same.

Impression of the first state, on gray India paper, from the Seymour Haden collection. One could not wish for a better instance of the wonderful printing qualities of this paper than the depth and brilliancy of this impression.

"His remarkable precision of hand, and his usually wise moderation in light and shade, have never been better exemplified. Take, for example, the exquisitely gentle curvature of the three main lines of the tower, and the entire absence of exaggerated blackness throughout the whole plate. Many of the wall surfaces are in the shade, but it is shade illuminated by reflection. The intricate arrangement of the mass of carpentry is expressed with evident enjoyment and a strong sense of construction."

P. G. Hamerton, *Etching and Etchers*, p. 174.

37 Le Pont Neuf.

(Wedmore No. 17)

Trial proof before the first state, on *papier verdâtre*. This impression is before the verses in the lower margin, and this trial state may be distinguished from the state after the verses were erased by the mark of the vise which was used to hold the plate. This mark naturally was lost when the verses were erased. This impression comes from the Theobald collection.

"Early proofs show Meryon quite at his best. . . ."

"They (the turrets) are in full sunshine, while all the rest of the plate is either in subdued middle tint or somber depths of shade. From the impenetrable gloom under the mass of arches to the aerial delicacy of the distant street there is the widest range of executive resources; but whatever has been done in massive arch or flowing water, or among storied-houses, or clouded space of sky, has been done always in honor of these two turrets on the bridge. Even the third turret, that nearest us, has been sacrificed to them and cast into intentional shade; and when Meryon comes to the rounding of the far projecting cornice, where the gleam of sunshine falls, he follows every reflection with an indescribable pleasure and care."

P. G. Hamerton, *Etching and Etchers*, p. 176.

38 The Same.

Another impression (also before the verses), on *papier verdâtre*. The wonderful delicacy of this impression and the preceding one may be appreciated if one notices the face, like that of a madman, which looks through the corner window on the third story of the house.

39 The Same.

Impression of the first state (with the verses), on *papier verdâtre*. From the Theobald collection.

"No work ever done in the world has been more absolutely honest, more free from executive affectation, or pride of method. He had great subtlety and delicacy of observation, and a perception of truth so clear that it is strange

how such bright insight can be compatible with any cloud or malady of the mind. His work was sanity itself, for its perfect and equal acceptance of various facts, by its patience and steadiness and study, by its caution and moderation in manner."

P. G. Hamerton, *Etching and Etchers*, p. 171.

40 **The Same.**

Second state (after the verses were erased), on gray India paper. This impression, like the impression of *La Pompe Notre Dame*, No. 36, has extraordinary depth and brilliancy.

41 **The Same.**

Another impression (after the verses were erased), in black ink on white *verger* paper.

42 **Le Pont au Change.**

(Wedmore No. 18)

Early trial proof before the first state, from the A. M. Burritt and Tracy Dows collections. Wonderfully clear and delicate impression, printed on *papier verdâtre*. This is the only impression of this state which has ever come into our hands. It is probably the only one in existence which is printed on *papier verdâtre*.

"The most beautiful in effect of sky is the *Pont au Change*." Philippe Burty, *Charles Meryon*, p. 12.

43 **The Same.**

First state of four, printed on thin, wiry Dutch paper. Impressions of this plate and of the *Abside de Notre Dame*, printed on *papier verdâtre*, are practically unknown; and almost all of the finest impressions of these two plates, and also of *La Morgue*, are on this thin, wiry, old Dutch paper.

"The *Pont au Change*—both the large original etching and the exquisite interpretation of Nicolle's old design—the *Pont Neuf*, the great *Abside* itself with its foreground of Seine stream, will show us that no one like Meryon has depicted running water, now shallow, now deep, never mirror-like, never gathered into waves, but rippling pleasantly against the angles of the bridge piers, or flowing moody and sullen under its darkest arches; now in happy sunlight; now in profound and blackened shadow."

Frederick Wedmore, *Meryon and Meryon's Paris*, p. 29.

44 **The Same.**

Another impression, also in the first state and printed on thin, wiry Dutch paper. This impression is still on Meryon's original mount and comes from the Denon collection.

45 **The Same.**

Impression of the first state, in *bistre* ink on warm-toned Whatman paper.

46 **The Same.**

Another impression, also in *bistre* ink on warm-toned Whatman paper. From the Burty collection. More clearly printed than the preceding.

47 **La Morgue.**

(Wedmore No. 20)

Second state of five, on thin, wiry, old Dutch paper. From the Le Masson collection.

"The *Morgue*, where, before the tender and delicate lines of the Doric building, now destroyed, and before the many-storied houses with windows indifferent or watchful, the weird figures of Meryon's pencil gaze idly or rush with terror; here, a cruel crowd assembled heartless, the unmoved witnesses of the terrible arrival; there one woman in the agony of dread or discovery, knowing or surmising whose is the body borne with dropped and heavy head, with wet limbs, from the river."

Frederick Wedmore, *Meryon and Meryon's Paris*, p. 27.

48 **The Same.**

Another impression, also in the second state of five, but printed on strong white *verger* paper. Most of the finest impressions of *La Morgue* are printed on thin, wiry paper like the preceding impression, but this proof is, in its way, as fine as any we have ever had, having an extraordinary amount of depth and richness.

49 **L'Abside de Notre Dame de Paris.** (Wedmore No. 22)

Second state of five. This state should really be considered the first, there having been only about six or eight impressions previous to it. Printed in rich *bistre* ink on *verger* paper.

"The *Abside* is accounted the masterpiece of Meryon: by right of its peculiarly majestic composition and of its solemn and austere beauty."

Frederick Wedmore, *Meryon and Meryon's Paris*, p. 59.

50 **Le Tombeau de Molière.** (Wedmore No. 23)

Only state, proof on Holland paper.

51 **Tourelle, dite de Marat.** (Wedmore No. 24)

Fourth state, proof on Holland paper.

52 **Le Ministère de la Marine.** (Wedmore No. 26)

Fourth state, proof on Japan paper.

53 **Bain Froid Chevrier.** (Wedmore No. 27)

Second state, proof on Holland paper.

54 **The Same.**

Another impression, with tablet of verses; proof on Holland paper.

55 *La Pont au Change, vers 1784.* (Wedmore No. 28)

Impression of the second state, in *bistre* ink on Whatman paper.

"The *Pont au Change*—both the large original etching and the exquisite interpretation of Nicolle's old design . . . will show us that no one like Meryon has depicted running water. . . ."

Frederick Wedmore, *Meryon and Meryon's Paris*, p. 29.

56 *The Same.*

Another impression, also in *bistre* ink, on *verger* paper. This proof has been trimmed to the plate mark, but is of unusually fine quality.

57 *Partie de la Cité de Paris, vers la Fin du XVII^{me} Siècle.* (Wedmore No. 31)

Third state, proof on Holland paper.

58 *Océanie: Pêche aux Palmes.* (Wedmore No. 41)

Second state, proof on Holland paper.

"Perhaps the most picturesque record of what Meryon saw in foreign parts."

Frederick Wedmore.

59 *The Pavillon "de Mademoiselle," and a part of The Louvre at Paris.* (Wedmore No. 68)

After an etching by Zeeman.

Proof on India paper.

60 *A Water Mill by St. Denis.* (Wedmore No. 70)

From an etching by Zeeman. Impression on old Holland paper.

61 *The Ship of Jean de Vyl, of Rotterdam.* (Wedmore No. 72)

After an etching by Zeeman.

Proof on India paper.

62 *Haarlem to Amsterdam.* (Wedmore No. 73)

After an etching by Zeeman.

Proof on India paper.

63 *Calais to Flushing.* (Wedmore No. 74)

After an etching by Zeeman.

Proof on India paper.

64 *South Sea Fishers.* (Wedmore No. 75)

After an etching by Zeeman.

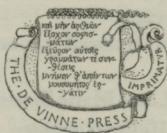
Proof on India paper.

65 *Salle des Pas Perdus.* (Wedmore No. 76)

After design by Androuet Ducerceau.

Proof on Holland paper.

- 66 **San Francisco.** (Wedmore No. 80)
Proof on Holland paper.
This panorama view was etched by Meryon in 1856 for the French bankers Bayerque and Pioche, who had opened a bank in San Francisco.
- 67 **Louis XI Receiving a Printer.** (Wedmore No. 82)
After a French miniature in the Niel collection.
Proof on vellum.
- 68 **The Same.**
Proof on Japan paper.
- 69 **Le Grand Châtelet à Paris.** (Wedmore No. 85)
After a drawing made in 1780.
First state, 20 impressions only.
- 70 **Portrait of T. Agrippa d'Aubigné.** (Wedmore No. 90)
From a lithograph.
Proof on old Holland paper.
- 71 **Portrait of Jacques Louis Marie Bizeul.** (Wedmore No. 93)
Proof on old Holland paper.
- 72 **Portrait of Benjamin Fillon.** (Wedmore No. 94)
Proof on old Holland paper.
- 73 **Marine.**
Lithograph by Théophile Chauvel after a pastel by Meryon.
First state, before all letters.
- 74 **The Same.**
Second state, with the title.



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